



CREATIVE TECHNOLOGIES FOR THE PROVISION OF ART EDUCATION TO FUTURE TEACHERS OF FINE ARTS

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ABSTRACT

The article contains the basic theoretical and practical recommendations for the portrait. Since the work on the portrait requires a special approach from the painter, the article gives the features of individual methods on this issue.

KEYWORDS

Portrait, self-portrait, genre, realistic portrait, skyline, aerial perspective, point of view, composition, perspective reduction, color, achromatic colors, chromatic colors, canvas, tone, grisaille, brushstroke, sketch, warm and cold colors, picture.

INTRODUCTION

Thorough mastery of the basics of fine art helps the student to see and understand the laws of the structure of all forms in nature, and to correctly describe what he sees. But these are still not enough to become a skilled artist-pedagogue in the future. Studies show that even if a student remembers well the basic rules of drawing from nature, there are cases of not being able to apply

the acquired theoretical and practical knowledge in practice. Therefore, in addition to theoretical knowledge, it is necessary to have performance and technical skills in visual arts. It should not be technically difficult during practical training. Acquiring technical skills freely and skillfully allows the student to be full of creativity, to realize creative abilities and to become a highly qualified



artist-pedagogue. A student who has superficially mastered the skill of drawing does not feel free in the process of practical work and as a result cannot fully express his thoughts and feelings. This applies to all types of art, especially pencil drawing, which is the basis of fine art [1,89].

In the old academic schools of education, much attention was paid to the imaging technique. Therefore, master painters used to tell their students, when they were first introduced to the art of painting, to make a copy of the models depicted by the master painters as a task. The main focus is on imaging techniques[5,114].

One of the ways to develop the creative activity of a young pedagogue-artist in the course of the lesson is to involve him in learning the skills of mature artists. By introducing students to how well-known artists mastered their skills and showing different interpretations of images in the works, we involve young people in the active creative process. This is sometimes lacking. Therefore, in addition to such tasks performed in the auditorium, the teacher should also give assignments to copy examples of works of great artists as homework. In addition to teaching the student how to depict images more expressively, these assignments also study how master artists skillfully used pictorial tools. Each pedagogue has his own method and individual system of teaching drawing. If a student has the right technical training, he will become an experienced artist-pedagogue in the future, regardless of whether he takes lessons under the guidance of any pedagogue-artist. The skill of a teacher is determined by the fact that he can give instruction

to each student in accordance with his imaging technique, widely use educational methods and give correct instruction to the student. Drawing skill is the ability of a person to be able to make a certain form truthfully using certain methods and techniques based on previous experience. Skill in artistic creative activity is based on previously acquired knowledge and skills. It is important to gradually develop and improve skills when working with young people. Careful observation of students' work, proper approach to each of them, allows to have the desired effect. A teacher's praise, encouragement, and respect for his students is useful for creative activity. However, the method of stimulation is useful only when it is compatible with the emotional attitude, will of the student, ability to work, self-evaluation. Students are enthusiastically involved in creative activities, but in some cases they are not satisfied with the results of their work and expect clear instructions from the pedagogue. At this time, the leader clearly points out the mistakes made by the student and helps the student. As a result, the student completes the work step by step. Students effectively use different materials (qalam, sangina, sous, kumir) to draw pencil drawings and color pictures, improving their skills [4,38].

Summarizing the above points, it should be noted that in order to provide successful education to students, the pedagogue should take into account the individual characteristics of each of them. Each student requires special attention, and only taking this into account, the teacher can achieve great



results in the development of his student's creative abilities.

From this point of view, reorganizing the teaching of fine arts in the higher education system, improving its content and methodology is one of the urgent pedagogical problems of today. The portrait genre of fine art is of particular importance here. However, providing artistic education to students through visual arts is one of the urgent tasks.

It is necessary for students to understand, understand and become an active participant in the processes related to the portrayal of the portrait genre. In the process of working on the portrait genre, students learn its simple laws (correct placement, perspective reduction, point of view, color and tone relations) both theoretically and practically.

The work of the human figure requires a lot of knowledge from the artist. Such requirements require studying, learning, gathering both theoretical and practical experiences, and being able to apply them in practice. Before working on the painting of the human figure and body, it is necessary to learn how to carefully work on educational still lifes. Otherwise, it is impossible to achieve positive results[2,102].

Processing of the human figure can be divided into several interrelated stages. They are:

- Performing the image of the figure in the "grizayl" technique;
- Imaging the face image in the environment of daylight conditions;
- Display the image of the face in the state of artificial lighting;

- Depicting portraits in the open air (in a glider).

As it is known, it is important to correctly reflect the color (tone) of the object being drawn, and give it the corresponding color. This is also the main task in the exercise of processing the image of the human figure. For this, first of all, in order to learn to find and describe the lightness and saturation of the image, the features of the shape, it is necessary to perform the composition in grisaille (in one color) technique. Because when this is done, he tries to correctly distinguish between the levels of hunger and fullness of his figure, feels its volume. In addition, when creating an image with one color, it greatly helps to show the shape and size of an object (in a still life), a figure (in a portrait), as well as to find the shadow and light parts of the figure without mistaking the shades of light and dark. In this case, color variations and glossiness are considered secondary. The study of the human figure usually begins with an in-depth analysis of the specific aspects of the person being drawn. Therefore, pencil drawings and several short-term colorings are done first. In the image, which is made in one color, often the black color of the brown "Mars" is mixed with white, the shape of the human figure, the relationship of gray and white, how it looks as a whole in relation to the background, and the origin of its main parts are defined. After completing such auxiliary work, it is appropriate to start the main task and move on to working on a detailed image. And in the long-term image, every small element is taken into account.

When painting, using a brush blade allows you to subdivide each layer and exaggerate it according



to its shape, because the brush is used in the direction of the shape. Smudges represent each slice. When describing the figure, it is necessary to pay serious attention to its position in the environment. Because its appearance is affected by all the surrounding things to a certain extent. The role of the background (background) is especially important in bringing the image to the surface. Because the human figure being drawn is dark or pale in comparison to it, and appears in the "silhouette". That's why it's good to work on the dress in two different situations, that is, with a light and dark background.

If the depicted human figure is illuminated directly or from the side, every part (detail) in it will be visible, and then it will be convenient to work on its whole image. First, the small parts are worked on in detail after the large form color (tone) relationships are made whole. In this case, it is necessary to pay attention to light and shadow, reflections (reflexes), and describe them in their place. Illumination of the image with an artificial light source gives a good effect when performing the task in the "grizayl" method. When this is done, the object being drawn is clear, visible, and its size is clearly felt. It is better to start showing the shape of the image from its shadow area, then it will be easy to show the image as a whole. After finding the main "silhouette" of the figure and making the shadow and light, you can move on to small elements and work on them in some detail. After gaining experience working on the task in the "grizayl" method, it is possible to perform exercises in color. In this case, all colors are effectively used. In the case of perfect learning of

color nuances, performing the task outside, in the open air, that is, in "plein air" conditions, gives a good result. The fact that the student does such work independently as homework will increase his experience. Painting the human figure is an important step after mastering the grisaille technique. It is known that drawing, whether it is a pencil drawing or a painting, is divided into conditional stages in the academic method. Working in such an interrelated, methodical sequence serves as a factor in the successful completion of the training task.

The process of painting a figure begins with the development of several auxiliary pencils, the selection of a place, and the study of its specific shape characteristics. Using them effectively, a pencil drawing of the head is drawn on the fabric. How the composition will look in color will also be understood by making several small color palettes. In this, its shadow-light relations, color characteristics, integrity, and the ratio of the shade to the background, defining the large form, are determined. With the help of carefully prepared and practiced pencils and color plates, the main task is achieved in detail.

The educational task is performed in the following order:

- To find a large form of integrity of light and shade of human figure and parts of clothing in relation to the background;
- Studying all parts of the figure in detail, reflecting in detail;
- Summarizing and bringing the "constructive" aspects of color and structure of the image to a state of holistic appearance.



An important part of the study of fine art is to master the important aspects of portraiture by carefully analyzing the ways of working. Theoretical and practical methods of portrait work are explained to the students once again. After that, students start working in a practical way. Students mainly work out all the important parts of the head individually, analyzing the size and shape in depth. While working on the color and shape of each small element of the head, it is necessary to keep in mind its ratio to the large size and the overall color gamut.

The process of rendering the small parts of the head image, especially the eyes, eyebrows, nose, mouth, and ears, is very delicate and requires a lot of work. In describing them, it is important that the student be extremely alert and observant, and above all, patient. For example, some uneducated students represent eyes, eyebrows, nose, mouth, ears with lines and do not pay attention to the fact that they have their own shape and size. However, it is not difficult to notice that each shape has a convex shadow-light and a different size and color. For this purpose, they can be determined by comparing their mutual differences and reflected by analogy[3,139].

It is also important to correctly identify the color of the image, whether it is darker or lighter than the background. In it, it is necessary to achieve a holistic acceptance of the overall appearance, depending on the detailed processing of each part of the image. There are also cases when the student makes the shadows and lights of the depicted head too dark or too light without working properly. By exaggerating and

brightening the fibers, it damages the overall color integrity. However, reflections (reflexes) must be inside the shade, in its composition. Exaggerating them too much will cause the shadow part to crumble.

At the stage of generalization of the human figure, special attention must be paid to subordinating all finely detailed parts to the "large form". In the generalization, in the words of the well-known pedagogue-artist P. Chistyakov, "...eyes should be consciously depicted with all accuracy, nose and mouth should be worked more easily, and others can be generalized."

When working with a human figure, a lot depends on the center of composition, which affects how it looks. If the composition is found correctly and it is brought to the surface with dark color, dark-light relations, the exercise-task will definitely give a positive result.

It should also be emphasized that training exercises should not be limited to classroom activities. Doing homework independently often and diligently is an important factor in increasing the student's knowledge and experience.

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